

American Art News

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SPECIAL ANNOUNCEMENT SUMMER ISSUES

After this issue the **AMERICAN ART NEWS** will be published, as usual, during the summer, monthly, until Saturday, October 12 next, when the weekly issues will be resumed, and a new volume will begin.

The remaining monthly summer issues will be published on Saturdays, July 13, August 17 and September 14.

GOV'T MEDALS PROTESTED

Protests, among them one from the National Sculptors' Society, have resulted in the Government's decision to change the design of the Distinguished Service Cross and Medal of Honor, rewards recently authorized by Congress for American heroes.

Howland Wood, curator of the American Numismatic Society, received a letter from the War Department saying that the first designs were obsolete and would be called in. Augustus Lukeman, secretary of the sculptors' organization, is authority for the statement that 200 of the medals and crosses were sent to France, and some of them awarded, when an order was sent out to recall them.

There was a report that Gen. Pershing did not like them. This could not be confirmed. The sculptors, medal designers and artists of N. Y. characterize the present designs as cheap, commercial, unworthy and inappropriate, one reason being that the cross is ecclesiastical rather than military in its appearance.

Steps are being taken by American sculptors to bring to the attention of the Government the fact that they feel somewhat aggrieved because not one of them, either as individuals or as societies, was consulted regarding the designs, and the National Sculptors' Society has gone on record as being opposed to the manner in which a commercial firm in Phila. got the contract.

A HODLER FOR MUSEUM

A subscription fund is being raised among the Swiss residents of New York, started by Mr. Martin Hofer, to purchase (probably from Mr. Josef Stransky, who owns three typical examples of the dead artist) a picture by the late Ferdinand Hodler for presentation to the Metropolitan Museum.

Ferdinand Hodler, whose obituary was published in the **ART NEWS** of May 25 last, according to Mr. Horace Taylor, writing in the Manchester "Guardian," was not only the greatest Swiss painter since Holbein, but will one day be recognized as one of the greatest painters in the world. And Hodler has remained thoroughly Swiss. He never attended a foreign academy, but studied and worked in Switzerland alone. The son of a carpenter in Gutzwiller (Canton Berne), Hodler was born on March 14, 1853. At the age of 18 he went to Geneva, and it was here that his artistic education began under Barthélemy Menn. For some years Hodler was himself the principal professor at the Beaux-Arts in Geneva.

"Hodler exhibited for the first time in 1872, and in 1874 (at the age of 20) gained a prize for landscape. In 1876 he went to Spain, where he stayed nearly a year. On his return he settled in Geneva, where he stayed permanently, only making occasional short visits to Paris, Vienna and Italy. His first great success was the 'Wrestlers' ('Schwingerumzug') in Paris, 1887, and at the same place in 1891 with his picture 'Night.' His most popular works are the fresco in the great Armoury Gallery of the National Museum, Zurich, 'Day' and 'Night' in Berne, and a whole series of works in the Kunsthhaus, Zurich."

Hodler was recognized throughout Switzerland as a great national asset. His picture "The Woodcutter" has even been engraved on the 50-franc Swiss notes.

PORTRAITIST'S GOOD OFFER

Pending arrangements with Germany on the part of the U. S. Government, similar to those of that country with the Allies, for the internment in Switzerland of prisoners of war who may become ill after eight months' incarceration in German internment camps, for their transfer to Switzerland, the Government has received a generous offer from Adolphe Bensinger, the well known portrait painter, owner of the Grand and the smaller Nythenstein Hotels at Brunnen, on Lake Lucerne. He offers them for the use of such invalided soldiers. Mr. Bensinger also offers the personal services, if desired by the Government, of his wife, three daughters and himself.

ARTISTIC REVIEWING STAND

The National Sculpture Society proposes to erect on the west side of Madison Sq., facing Fifth Ave., a reviewing stand that will not only be a work of art, but will be the place of honor from which soldiers will be reviewed when they return from France. The stand will be a temporary structure, just as was the Dewey arch, in nearly the same spot where it now proposes to erect the colossal stand.

The society decided to prepare designs for such a reviewing stand at a recent meeting, when the several designs were submitted. After discussion it was referred to a special committee of which Paul W. Bartlett is chairman.

It is the intention to erect a stand 250 feet in length and one that will typify the ideal for which America entered the war. It is probable, judging by the designs that were recently shown, that at least 35 heroic figures will adorn the stand and that there will be many groups of smaller figures illustrating industry, the warriors, the workers, and the various trades that gave their strength to the winning of the war.

Canada Restricts Art Works

Works of art come within the scope of the Order in Council recently passed to restrict the importation of luxuries. The order provides that art works may be imported only on licenses issued by the Minister of Customs on the recommendation of the War Trade Board.

ART DEALERS ORGANIZE

What will probably prove to be the most important and significant movement for the betterment of conditions in the art trade in America, and a direct result of the bringing together of leading American dealers by Messrs. Dreicer and Kleinberger at two large and beautifully appointed dinners recently given by these generous hosts, was taken at two meetings held on Tuesday and Thursday afternoons last at the Gotham Hotel.

At the last meeting, Thursday, a charter obtained for an organization to be known as the American Art Dealers Association was approved and accepted and will be found below.

Those dealers present or represented at the Thursday meeting were Knoedler & Co., F. Kleinberger Galleries, P. W. French & Co., Lewis & Simmons, Ehrlich Galleries, Ralston Galleries, Macbeth & Montross Galleries, W. & J. Sloane, the Gorham Co., Durand-Ruel, Kennedy & Co., Dawson Galleries, Charles of London, D. G. Kelekian, A. Seligmann & Rey, E. C. Hodgkins, E. Gimpel & Wildenstein, Arthur G. Vernay, John Levy, Holland Galleries, Olivetti, San Giorgi Galleries, E. & C. Canessa, Yamanaka & Co., E. F. Bonaventure, Oshima, C. W. Kraushaar Galleries, Max Williams, Kouchakji Freres, E. & A. Milch, Tolentino Galleries, Frederick Keppel & Co., Folsom Galleries, R. F. Field & Co., Spanish Art Galleries, Thurnysen, Warwick House, E. I. Farmer, Brummer, Di Salvo Bros., Saito, Clapp & Graham, Lans, Ricci, Whitney-Richards Galleries, H. Koopman & Son, K. Minassian, C. V. Miller, R. Erdheimer, Arthur of London, C. V. Milch, Alavoine & Co., and Ginsburg & Levy, and a few others.

The Association's Charter

We, the undersigned, being persons of full age and at least two-thirds being citizens of the United

THE ROYAL ACADEMY

(From our London Correspondent)

London, June 1, 1918.

The Academy this year is a pleasanter display than usual, partly because there is less of it, the pictures being hung only two deep and with greater spaces between them, and partly because there is noticeable more elasticity in regard to the admission of work not strictly academic, but rather transgressing the rules which until recently have been as rigid as the laws of the Medes and Persians. As an example of this increase of latitude on the part of the committee must be instanced a somewhat "Cubist" canvas of large proportions by Walter Bayes, "The Underworld," and depicting the platform of a Tube station during an air raid. Here is a crowd of Londoners taking refuge from the menace of the air and performing in public a number of intimate rites of dressing and undressing usually conducted in privacy. The air is obviously rank, and weariness and lassitude pervade the whole scene. The subject is rich in pictorial possibilities, but the absence of emotion or, indeed, of any inner meaning in the composition causes one to regret that the insight of the painter was not equal to the broadmindedness which has accorded his picture a place.

The "man in the street" always likes to know which is to be considered the "picture of the year." Assuredly this will not be the panel by Frank O. Salisbury of "King George and Queen Mary Visiting the Battle Districts of France," for, even taking into consideration the limits imposed by mural decoration (the panel is intended for the walls of the Royal Exchange), and by the official representation of royalty, the air of entire detachment worn by the participants in the scene and the general lack of any stirring idea to animate it cannot be forgiven. Had the royal party even been portrayed as surveying a display of fireworks or a mere military tournament, one might have expected a greater intensity of feeling to be apparent. Nor is the color of the canvas pleasing, for the khaki hue of the uniforms has been repeated wherever possible, the Queen's dress included.

The "Picture of the Year"

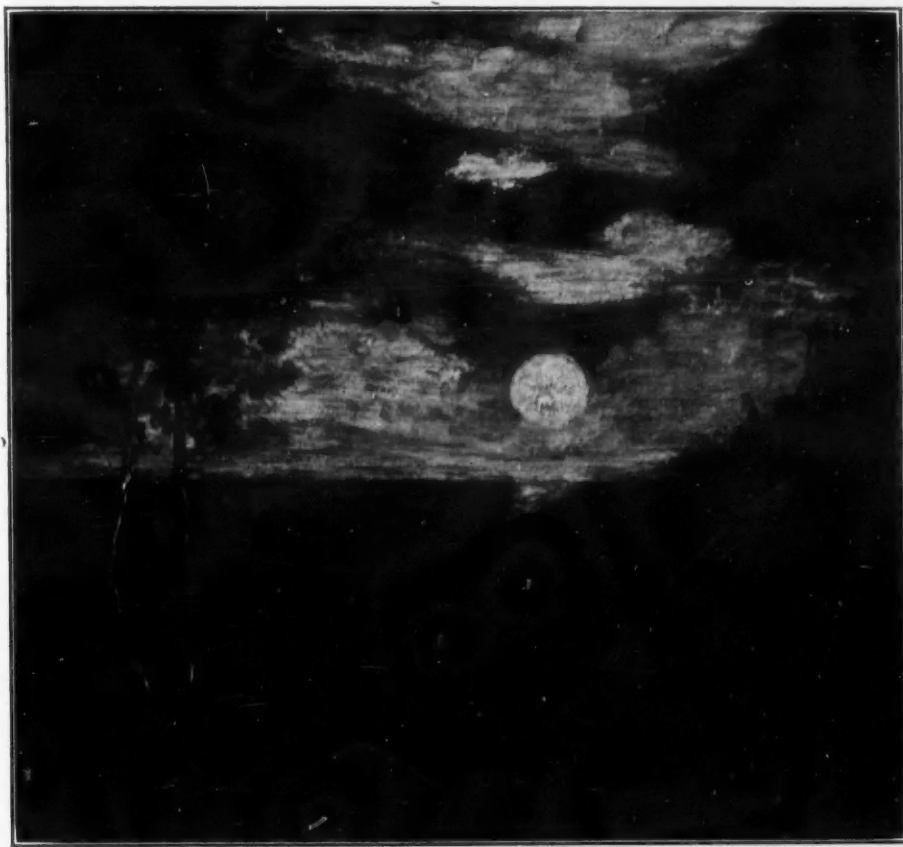
One misses this year the stimulating work in portraiture of Sargent and Orpen, but it is possible that it is from J. J. Shannon comes the real "Picture of the Year," for his portrait of Lady Broughton stands out with distinction. This portrait is composed and generally treated much in the manner of the great XVIII century portrait painters, from the dress and attitude of the sitter to the festoons of silken curtain in the background. From Charles Shannon come two interesting portraits, one of himself and the other of Miss Lillah McCarthy in the character of a mediæval lady of France, with high pointed headdress and a gown of great elaboration and fine color. The accessories of the latter picture give the artist excellent scope for exercising his love of tone and texture, while the face has been carried out with superb expressiveness. That prolific painter, Sir John Lavery, is represented by several canvases, among them a portrait of Mr. Asquith. This artist finds himself most at home with portraits of lovely ladies wearing rich and paintable clothes; in his portraits of men his seizure of character and psychological sympathy hardly make up for the necessary loss of decorative detail. In his portrait of "Eileen and Diana" he is seen to better advantage than in his representation of the statesman, pretty passages of color helping the composition very materially.

Arnesby Brown follows up the successes of former Academies with some clever landscapes on a somewhat smaller scale than usual, but displaying the same skillful treatment of field and sky and cattle as has already distinguished him. Charles Sims sends work that is curiously at variance. His "Piping Boy" is a delightfully idyllic imaginative study, exquisite in design and with a simple ingenuousness that enchains one's interest. His portrait of Mrs. Hepburn, on the other hand, has a tinge of what, in the hands of any other artist, might almost have been called vulgarity; its characterization lacks subtlety and the color is hard and unsympathetic.

Glyn Philpot's Striking Canvas

A picture which attains perhaps as complete a measure of success as any in the exhibition is Glyn Philpot's "Adoration of the Three Kings." To have treated so well worn a subject in a really original manner and at the same time to bring to it a suggestion of mystery and mysticism is to display gifts worthy of an enthusiastic appreciation. The center of the canvas is oc-

(Continued on Page 2)



MOONLIGHT ON THE WATERS.

Albert P. Ryder.

Sold by R. C. and N. M. Vose, of Boston, to Mr. Ralph Cudney, Chicago.

ROW IN ARTS CONVENTION

With the whole convention in a turmoil and a wordy battle fought between Howard R. Butler of the Academy of Design and Mr. A. V. Churchill of the Hillyer Gallery, Smith College, Northampton, Mass., over the substitution of Barnard's statue of Lincoln for a replica of Augustus St. Gaudens' Lincoln, to be sent to London at the closing session of the American Federation of Arts at Detroit, May 24 last, the proceedings virtually ended in a row.

Messrs. Butler and Churchill alternately held the floor to discuss the resolution submitted to the convention that strong protest be made against the sending of the Barnard statue to England, and that St. Gaudens' replica be sent or none at all. Delegates took sides with the two speakers and the argument became exceedingly bitter between those who believed the Barnard statue to be all right and those who didn't. All were agreed the St. Gaudens statue was above criticism. So warm was the argument that nothing was accomplished during the afternoon and the program was thrust aside ruthlessly to permit the debaters to have their whole say.

The U. S. Fine Arts Commission and the American Peace Centenary Committee will duly receive copies of the Federation's resolution favoring the St. Gaudens' statue.

States, and at least one of us a resident of the State of New York, desiring to form a corporation of art dealers pursuant to Section 180 of the Membership Corporation Law, due hereby make, sign and acknowledge this certificate as follows:

FIRST: The name of the proposed corporation is to be AMERICAN ART DEALERS ASSOCIATION, INC.

SECOND: The particular objects for which the corporation is to be created are as follows:

The fostering of trade and commerce, the interest of those employed in the sale, collection and exhibition of works of art, the reform of abuses relative to the business of dealing in works of art and incidental to such business, the securing of freedom from unjust or unlawful exactions, the diffusion of accurate and reliable information as to the standing of art dealers and merchants and other matters, the procuring of uniformity and certainty in the customs and usages of trade, and commerce, and of those having a common trade, business, financial or professional interest, engaged in or in connection with works of art, the settling of differences between its various members and those engaged in the business and their customers and the promotion of a more enlarged and friendly intercourse between business men.

THIRD: The principal office is to be situated in the city, county and State of New York.

FOURTH: The names and places of residence of the persons to be its directors is to be nine.

FIFTH: The names of the persons to be its directors until its first annual meeting, are as follows: Mitchell Samuels, Charles R. Henschel, M. Parish Watson, Walter L. Ehrich, Wilson Hungate, Hiram Burlingham, Louis Ralston, Robert Macbeth and Roland F. Knoedler.

SIXTH: The time for holding the annual meetings of the corporation will be the second Monday in January in each year.

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THE ROYAL ACADEMY

(Continued from Page 1)

cupied by a young man whose reddish hair is thrown into prominence by the contrasting dusky hue of the negro chief behind him, while the glowing emerald green of the rich vase held in the hands of the former forms the dominating note in the composition. New ground has been broken in this picture, which is certainly one of those which give promise of an accession of fresh blood to the ranks of the Academy.

A beautifully drawn, although somewhat cold, study from the nude is George Clausen's "Sleeper," a finely classical work which might well find a place in a public gallery. D. Y. Cameron sends two of the most acceptable works in the exhibition; one is his "Waters of Lorne," a landscape of beautiful rhythmic lines and jewel-like color; the other is his "Café Leroux,"—just a street corner "somewhere in France," with a flood of sunshine transforming mere bricks and mortar into things of sheer beauty.

Few Good Sculptures

Of subjects allegorical and symbolical there are several, but the English genius does not accommodate itself well to themes such as these, the treatment usually proving too laborious and the meaning showing itself unduly involved. The sculpture this year is for the most part on the old accepted lines, less advance being found in this direction than in the case of the paintings. The honors fall to Gilbert Bayes for his equestrian statue of "War" and to Victor Rousseau for his group of two female figures entitled "The Secret," a finely modeled and skillfully composed work.

There is little in the Academy as a whole to make it in any way a distinctively war Academy. In fact, the prevalence of women's portraits might give an or rider a perfectly erroneous idea of the way in which British womanhood is occupying itself in these days of storm and stress.

L. G-S.

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EXHIBITIONS NOW ON

Arts Club Summer Sketch Display

The National Arts Club, 15 Gramercy Park, is holding its annual members' sketch exhibition to Oct. 1. The catalog contains 137 numbers and many interesting examples of well known painters. Sketches are often interesting and instructive, as the original idea may be modified, and may differ essentially from the final form given to it in the finished picture, but the sketch never loses its "first edition" quality.

Charles P. Gruppe is represented by a pleasing sketch entitled "At the Old Back Door, Woodstock, N. Y."; Edmund Greacen sends a group of four well drawn female nudes in thumbbox sizes; E. Lawson's sketches are full of color; J. Thomson Willing, in his flower piece, has dealt with tulip blooms. In "A Windy Day" Pieter van Veen carries out neatly the wind symbolism. The sky with its dominating clouds is well managed. Ella Condie Lamb's "Nature's Garden" is tunelessly colorful in its mass of wild flowers stretching harmoniously away into a background that features trees.

A series of 47 facsimile drawings by American artists in black and white and in sanguine covers a wide range and makes an excellent showing.

Harry Watrous is represented in this department by a lovely skit entitled "The German Proper Gander," featuring a goose from which the Teutonic military step has been derived, while Maxfield Parrish has a typical figure piece and Ben Foster contributes a pastoral dealing with a winding brook and a verdured meadow.

Metropolitan Museum Accessions

The Metropolitan Museum's acquisitions for the month include as interesting loans, a pair of silver cups, Hellenistic, of the III to I century B. C., loaned by Mr. J. P. Morgan. They are typical of the work of that class in that period, of beautiful silver much used at the time, but, owing to its delicacy and the value of the metal, little of which has come down to the present. The cups are not large, but each has a full bowl and a notably small standard or foot. Marks on the sides show that the cups originally had two handles, one on either side. The design is simple and naturalistic—long legged cranes feeding on grain, insects and fish. This is in repoussé, hammered from the inside and concealed by a plain inner cup fitting smoothly into the outer one.

Valuable woodcut blocks are donated by Messrs. Felix M. Warburg and Mortimer L. Schiff, among them beautiful copies of Dürer's Treatises on Fortification, Mensuration and Proportion, and the Hroswitha and Celtis' Quatuor libri amorum and a Life of St. Jerome, all illustrated with woodcuts by Dürer. There are also two copies of Dürer's Apocalypse in book form. They contain the only known impressions of a woodcutter's monogram.

In sculpture there are a Roman column of Persian marble I century A. D.; an Istrian stone column with the coat of arms of Pope Pius II; a bust of St. Antonino, Archbishop of Florence; an armorial medallion by Giovanni della Robbia; a beautiful bas-relief of the Madonna in Adorations With the Angels, after the manner of Luca della Robbia; a Tuscan bas-relief of the Madonna and Child; a marble papal coat of arms; marble letterbox front, etc., with interesting old wooden coffers of the XIV and XV centuries. There are bronze medallions, plaquettes, etc., of the XV and XVI centuries. The sculpture came from the recent Bordini sale.

Newport's New Gallery

A building in memory of Howard G. Cushing is to be erected on the grounds of the Art Association of Newport by members of his family. The building, which will contain exhibition galleries, will be of brick.

Fearing Angling Bookplates at Grolier Club

At the Grolier Club, 47 E. 60 St., selections from the notable collection of angling bookplates formed by the late Daniel B. Fearing, of Newport, R. I., will be on exhibition through the summer to Sept. 7. The exhibition includes water craft, "Fish Armorial" and canting or punning bookplates. Mr. Fearing's own plates are shown in many States. His best known plate as etched by Sidney L. Smith shows a lusty trout rising to a fly in deep water. Above the plate is inscribed, "Wish Us the Wind South." A number of floats, a disjointed rod, from which gut leaders and artificial flies twine over the top and sinister side and coils of leaders are incidentals. Another of Mr. Fearing's plates belongs also to the pictorial class, and shows three trout flies (a coachman, a cowdung and a grizzly king) signed Kirkpatrick '09, and a third plate was etched by Arpad G. Gerster.

The ex libris of William C. Mills, done in process, by Jane Armstrong Shepard, a pupil of Thomas E. French, in 1913, utilizes a primitive motif and introduces bone fishhooks and sinkers showing the different stages in the making of a bone fishhook by the prehistoric mound builders of Ohio. This plate, according to the catalog, may be termed the cornerstone of angling plates.

The exhibition includes plates cut by J. W. Spenceley, Thomas Bewick, William F. Hopson, Arthur N. Macdonald, C. W. Sherborn, Samuel Hollier, C. Rollinson, Franklin Booth, Hugh M. Eaton, Edwin Davis French, Dan Beard, Dr. H. C. Eno, Louis Rhead, Jay Chambers, G. W. Eve, J. W. Simpson, J. D. Smillie, Theodore Spicer Simpson, Claude Bragdon, A. H. Euwer and Arthur Crisp.

The catalog contains 303 numbers, and an edition de luxe limited to 500 copies and priced at \$2 was privately printed and the edition is to be sold for the Newport, R. I., chapter of the Red Cross.

Addresses were made at the private view for members and their guests June 6 by William F. Hopson, New Haven, Conn., Ira Hutchinson Brainerd, author of the E. D. French memorial volume, Dr. A. J. Brown and William M. Ivins, of the Metropolitan Museum. Mr. Daniel B. Fearing, who was to have made the address of the evening, died suddenly at Newport late in May.

The Coopers at Majestic Salon

Colin Campbell Cooper and Emma Lampert Cooper are holding a joint exhibition, a summer attraction at the Hotel Majestic Salon, W. 72 St. and Central Park W. under the direction of Dr. Fred Hovey Allen. There are 23 canvases in the display, which include Mr. Cooper's "Somewhere in France" (this picture has an upset price of \$1,200 placed upon it, and if sold Mr. Cooper will contribute \$850 of the sum to the Red Cross); "Gruyeres, Switzerland," "Laufenberg on the Rhine," and "A Cala Residence."

The works of Mrs. Cooper shown include several of her Indian subjects and her "Benares, India"; "Wayside Temple, Agra," and also her "Mexican Home, Cala," and "Lane at Edgartown, Mass."

English War Lithographs Shown

An exhibition of small lithographs by prominent artists depicting Britain's efforts and ideals in the World War, is on view at the Greenwich House, No. 27 Barrow St. The lithographs were drawn for the British Government and comprise designs by Muirhead Bone, C. W. R. Nevinson, William Rothenstein, Ernest Jackson, Charles Shannon, Edmund Dulac, Charles Ricketts, William Nicholson and Augustus John. The examples shown are all signed proofs.

The collection has been loaned by Mr. A. E. Gallatin, chairman of the Arts and Decoration Committee of the Mayor's Committee on National Defense.

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Geo. Inness, Jr.'s Florida Landscapes

George Inness, Jr., is showing at the Edison Gallery, No. 473 Fifth Ave., a group of thirteen landscapes recently painted in Florida. In certain of the landscapes Mr. Inness has introduced one or more figures, and now and then a cow or two. His subjects include a lone cabin in the woods at nightfall, a bit of the woods with a brook and a foot bridge, "The Open Road," and a couple of negroes fishing in a pond.

British War Lithographs in Brooklyn

The Print Gallery of the Brooklyn Museum now contains the officially authorized British Government exhibit of lithographs in black and white and in color, representing "Britain's Efforts and Ideals in the Great War," shown here at the Seligmann Galleries, and which will be on view through the 4th of July. The Brooklyn Museum is the first public institution to open its galleries to them, and others all over the land will follow its example.

Cooper Union Art School's Commencement

At the recent exhibition of work representing the Women's Art School at Cooper Union, a high standard was in evidence. A system of monthly exhibitions has helped to achieve the final result, stimulating competition in the classes and giving the students an opportunity to see the best work from all departments of the school. Diplomas were awarded to the following graduates: Mildred Berry, Adine d'Humy, Elfrida Johnson, Christine H. Nicklas, Claire Wille and Marie Yaccarino, drawing from the antique, life, and illustration; Gladys Sorries, Frieda Stern and Madeline Van Wart, drawing from the antique and life; and Elizabeth Frankel, Eunice L. Hone and Florence Purdon, decorative design. Numerous prizes and medals were also awarded.

The exhibition representing the students in the Cooper Union night school for men was equally interesting.

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CHICAGO

With the sudden death of Mr. N. H. Carpenter, business manager of the Art Institute, one of the men most prominently connected with the institution from its earliest days passes from the art world. The growth and standing of the Institute is all the eulogy or monument which he requires, and his precept and example are an ample legacy to those who are left to carry on his work. No one has as yet been appointed to fill the position created for him during his last years, and it may be that it will pass with him.

The portrait of Prest. Wilson, painted by John S. Sargent for the Irish collector, Sir Hugh Lane, and destined, with the rest of his art treasures, for the National Gallery of Dublin, was recently unveiled at the Arts Club. This will be the last appearance of this historic portrait in America, it having been shown formerly at the Metropolitan, Boston and the Detroit Museums. It will be on view at the Arts Club for a month and school children and the public generally will be encouraged to view it.

The Dunes pageant on Decoration Day was witnessed by a thousand people, and was as lovely, poetic and artistic as heart could wish. Surely everything is being done to impress upon the public the necessity of securing these favorite sketching grounds of our local artists as a national park.

The Anderson Galleries recently exhibited old masters from the Ehrich Galleries, N. Y., among which a Goya portrait was especially notable.

Some works by William Leigh were recently shown at Reinhardt's, among them his last and most successful contribution to the American Annual at the Institute, entitled "The Land of His Fathers." Leigh paints the Navajo and Taos Indians and the stirring story of the plains with much poetic fervor, brilliance of color and richness of surface. Another Indian painter whose works are now on view here is a local celebrity. Henry Balink, whose pictures are shown at Young's Art Galleries. He paints the costumes and accessories of the Indians with a minuteness that is almost past belief. A still life of Indian blankets, pottery and pipes in Young's window is a modest bit of realism in textures.

A popular vote as to the production of the most beautiful and artistic print in the Camera Club shows that the Art Institute awarded the honor to W. F. Wiencke, whose "Gray December" captivated all local hearts. It appears to be a scene in Lincoln Park, with a bit of the lagoon shining between the trees.

Leonard Crunelle has been awarded the Municipal Art League prize of \$100 for a design in sculpture suitable for a small park.

An exhibition of the works of Carl R. Kraast, of whose Ozark painting mention was made in these columns recently, is on at Young's Galleries. Here is seen every aspect of the art of one of the most promising of our younger men, those light, lyric, decorative themes and the more serious and substantial pictures of deeper import and more thought and study.

The curtains in the windows of Aeolian Hall went up at 4:30 on Tuesday, and the hurrying crowds paused before the tremendous posters of Bela Armo, with their terrible indictment of the hideous deeds of Kaiserism. Within, in the Recital Hall, a reception to many of the most distinguished of the city's patriotic societies, marked the opening of the most sensational exhibition of the year, that of Armo's works, which have engrossed him since the beginning of the war, five huge canvases depicting the curse of Kultur. The significant color, dramatic intensity and decorative mural treatment of this series is a telling commentary on the extent to which art can distance actuality. Moving pictures and actual photographs of battles, devastation and death are all lifeless beside these canvases, which denote a single, simple theme and emphasize it in a way that carries terror, sorrow or desire for vengeance into the very marrow of one's bones.

These are the pictures concerning which the Chicago Examiner recently published a story of threat against the artist's life, from an anonymous German sympathizer, who signed himself "Deutsche Augen." They are emotional in an elemental and vivid way, as only the works of a Hungarian could be, poignant, almost savage, and alas! only too hideously true, of the calamity that has befallen the world.

Fred Grant has been admitted to the rank of future Navy Officer of the Great Lakes

Naval Training Station. He was passed with the rank of "first-class painter," a title at which the art world will smile broadly enough, for it has quite a definite and practical meaning in the matter of fact nomenclature of naval affairs.

The sale of prints from the Camera Club show netted about \$250 for the Red Cross. A jury of awards, consisting of Ralph Clarkson, the painter, Eugene R. Hutchinson, artistic photographer, and George W. Eggers, director of the Art Institute, distributed the following honors. To C. M. Bowen, the Almer-Coe Cup, for his print entitled "Industry"; to G. H. High, honorable mention on "A Portrait"; and to H. S. Rich, honorable mention on a genre study "The Caller" and a landscape entitled "A Bit of Old Portsmouth."

Marion Dyer.

CINCINNATI

The 25th annual exhibition of American art now on at the Museum makes the galleries fairly glow with rich vibrant color. At the same time an unusual quality prevails, refreshing at this time, which, besides expressing the one quality which seems to be crystallizing more and more surely into a style to be classed as racially American. Among the best pictures are "Two

PHILADELPHIA

Pastel drawings, mainly of ladies in décolleté costumes, with here and there a portrait by J. McLure Hamilton, have been on exhibition during the past fortnight at the Art Alliance. The building now occupied by the organization facing Rittenhouse Sq. has finally been acquired through the substantial contribution of Mr. Samuel P. Wetherill, the members of the Alliance and the creation of a mortgage on the property. Plans for remodeling are being made and will be carried on as soon as conditions in the building trade will permit.

Expertising by some local painters has been used by Mr. E. J. Halow, a dealer in expensive paintings and rugs, to determine the authenticity of an oil by Henry Golden Dearth deposited as collateral security for a loan with Mr. L. A. D'Aras, a dealer in antiques and returned to Halow upon repayment of the \$400 borrowed upon this and six other paintings. It is claimed that the canvas is not an original but a copy made while in possession of D'Aras. The case is still pending in the courts.

Eugene Castello.

BOSTON

A high level of teaching results is seen in the annual exhibitions of the works of pu-



THE MAIN HALL OF THE PIERPONT MORGAN WING OF THE METROPOLITAN MUSEUM OF ART.
Opened with reception June 10, 1918.

Girls Fishing" by Sargent, "Winter Sunlight" by Rosen, "Easter Snow" by Bellows, several portrayals of Indian girls by Henri, "Winter Morning" by Lie, "Blue and Gold" by J. R. Hopkins and "In the Hills" by Reiffel. Homer, Inness and Blakelock are also represented. Among the sculptures is a striking work, "Bayadere," by Anthony de Francis, three strong figures by Mahonri Young and a beautiful fountain figure by Clement J. Barnhorn. A special collection of 60 bronzes representing the National Sculpture Society, is also included.

Frank Duveneck left for California this week. E. C. Volkert has returned and has opened his Avondale studio as he expects to paint here during the summer.

Norbert Heermann.

MOBILE (ALA.)

The Art Craft Studio, established some years ago, has inaugurated a series of lectures, the most recent of which was entitled "American Mural Painting," and was given by Mr. Edmond C. de Celle, the well known local painter and decorator.

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rent show at the Arts and Crafts Society. John Oster has made a translation in stained glass of Sargent's "Madonna of the Sorrows," one of his new mural series in the Public Library. Alfred Henry Atkins, a local sculptor, designed the medal which the Wisconsin Art Institute gave in gold, silver and bronze at its fifth annual exhibit of works by Wisconsin painters.

In the summer show at the gallery of R. C. & N. M. Vose is a notable group of three modern Dutch paintings recently imported; "The Seamstress," by Bernard De Hoogh, a landscape with cattle by F. P. Ter Meulen, and "The Oak" by Jose Weiss. Ernest C. Sherburne.

ART BOOK REVIEW

COLLECTORS' MARKS. Arranged and edited by Milton I. D. Einstein and Max A. Goldstein. The Laryngoscope Press, St. Louis, 1918; \$7.50.

The admirable and unique work, Louis Fagan's "Collectors' Marks," published in London, 1893, has been reprinted under the joint editorship of Milton I. D. Einstein of N. Y. and Max A. Goldstein, president of the St. Louis Art League. This new edition contains, in addition to the 671 original "marks," an appendix of the more recent "marks," necessarily incomplete, owing to the restrictions of censorship with regard to communications containing marks and ciphers, but destined to be supplemented and amended as soon as international conditions render the task possible.

The book is of importance to all students and collectors; in point of fact, a necessity to the serious investigator of the authenticity of prints and drawings, and therefore to be recommended to all interested in this branch of art.

The Laryngoscope Press has rendered a distinct service by the publication of a reference handbook, the want of which has long been felt by the ever-increasing number of art lovers interested in collecting prints and drawings. The arrangement of the work is altogether satisfactory and facilitates research for the historian as for the collector.

Prof. Volpi Departs

Prof. Elia Volpi sent on Tuesday last a letter in Italian to the AMERICAN ART NEWS, of which the following is a translation. Editor AMERICAN ART NEWS.

Dear Sir:

As I am leaving New York and closing my office at No. 51 Fifth Ave. for a time, I beg you to send me your esteemed journal to my office in Florence in my Davenzani Palace. Thanking you for all your courtesies to me and with my best compliments.

Devotedly,

(Prof.) Elia Volpi.

New York, June 11, 1918.

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SPECIAL ANNOUNCEMENT
SUMMER ISSUES

After this issue the AMERICAN ART NEWS will be published, as usual, during the summer, monthly, until Saturday, October 12 next, when the weekly issues will be resumed, and a new volume will begin.

The remaining monthly summer issues will be published on Saturdays, July 13, August 17 and September 14.

THE MAY BURLINGTON

The oldest illustration of the "Decameron" forms the frontispiece of the May number of the Burlington Magazine and is accompanied by a continuation of Giacomo de Nicola's notes on the Museo Nazionale of Florence. William Pountney concludes his article on Loudin's (alias Lowris) China House, Bristol, a brief collection of notes to be dealt with shortly in a book entitled, "The Old Potters and Potteries of Bristol and Lexington." "Alexander the Great's Celestial Journey," by R. S. Loomis, is also concluded in this number. Two admirable plates illustrate the article. Capt. Martin S. Briggs writes an interesting account of the "Mosaic Pavement of Shellai, Near Gaza." Reproductions of sketches made by the author on the spot, June, 1917, add to the interest of the text. "Two Little Masters of Limoges Enamelling" is the title of a paper by H. P. Mitchell on the unsigned work in grisaille enamelling of two XVI century artists, illustrated by three fine plates.

"A Cassone Panel by Cosimo Roselli(?)" is ably discussed by Roger Fry, who arrives at the conclusion that the work, attributed at the recent Linnell sale at Christie's to the school of Botticelli and described as S. Ursula and her Virgins, is by Cosimo Roselli, and probably one of the panels of a cassone decorated with the same subject represented on the Turin and National Gallery panels by Roselli in his series of the "Triumph of Chastity," the group of Virgins in the Linnell picture representing the attendants on Chastity awaiting her triumphal progress.

The book reviews of the month include an appreciative notice of Gisela M. A. Richter's admirably compiled "Handbook of the Classical Collection" in the Metropolitan Museum.

The Burlington Magazine may be obtained from the American agent, James B. Townsend, 15 E. 40 St., N. Y. City.

ART DEALERS ORGANIZE

As a result of the generosity and hospitality of Messrs. Kleinberger and Michael Dreicer in turn, who gave respectively handsome dinners to a number of leading art dealers, Mr. Kleinberger, preceding the Red Cross Team dinner at the Waldorf May 27 last (at which time it had been expected the art works donated by the dealers would be sold for the Red Cross Fund), and Mr. Dreicer in the Japanese room of the Ritz-Carlton, Tuesday evening last, there is a good prospect of the "getting together" of the Metropolitan art trade, through a Chamber of Commerce or some similar organization. This is a "consummation devoutly to be wished," and when it is realized that the American art trade is the only one which has no mutual association, it would seem high time, and especially now that so many questions bearing upon the very life of the trade are constantly coming up, that such an organization for mutual protection and interest should be formed and at once.

THE PLANNED ART TAX

Following the recent shelving at Washington of a proposed 10% tax on all art importations, quietly and successfully accomplished, by a leading art firm of New York and for which the firm deserves great credit, comes the suggestion, on the part of the framers of the new War Revenue Bill to place a tax of 25% on all art works sold in this country, under the ruling that art works are non-essentials and luxuries. Under present conditions such a tax would be virtually prohibitive of all business of any account on the part of the dealers, while American artists, who have found little or no market for their work of late, would find themselves in a serious condition.

With the movement started at a meeting of some two score representatives of leading New York art firms at the Gotham Hotel on Tuesday to organize an Allied Art Trade and Artists Association, which will send representatives to Washington to appear before Ways and Means Committee of the House to discuss the question of a tax and which association was formed at a later meeting on Thursday as we went to press, we are in hearty accord.

There is no lack of patriotism on the part of American artists or dealers. They have all contributed, some more than they could afford, to the Liberty loans, Red Cross and other patriotic objects, but this tax, added to the heavy income taxes due today, would be too onerous and too destructive to both artists and dealers to be borne without a strong protest.

It is to be hoped that the Committee of Congress will listen to the arguments of artists and dealers, which the museums will also make, and will take into consideration the educational loss that a stoppage of art production and distribution would mean to the country, entirely apart from the danger of depriving a host of people already heavily taxed, of their livelihood.

Arthur T. Hill has joined the ranks of the camoufleurs in the U. S. Shipping Board.

NEW BLAKELOCK CAMPAIGN

The energetic woman, who has been made the "legal guardian" of the veteran artist Blakelock, now sojourning under her fostering care in a Riverdale sanitarium, has, after a period of quietude, launched a new campaign against the yet unearthed fabricators and sellers of pictures painted in imitation of Blakelock's work and bearing his forged signature, and for some days the dailies have printed long stories of her activities, through the District Attorney's office, her visit to a Long Island artist's studio, etc. There have also been suggestions and intimations of fraud on the part of well known and reputable Chicago dealers.

There is nothing new in the matter of spurious Blakelocks. The industry (?) has been pursued for years, especially since his works began to bring high prices. The same or an allied industry (?) is also producing spurious canvases in imitation of the work of such painters as Chase, Carlsen, Symonds, Ritschel, Twachtman and other eminent painters living or recently dead, but there is no woman "guardian" to look after the interests of these men and their fellows, who should be protected quite as much as Blakelock, who now has all he needs or wants of the comforts of life.

If, through this last campaign, whether or not it be a self-seeking and advertising one on the part of anyone, the dishonest gentry, artist and dealers, who are following the industry of fabricating pictures, can be run to earth, a great good will have been accomplished, but we could wish that the campaign now under way in re Blakelock, could have been launched and been conducted more quietly and without publicity. We fear that the very publicity given to the matter in the press will defeat the avowed object of the campaign. One can't well catch thieves with a brass band.

BLAKELOCK AGAIN EXPLOITED

After a period of comparative quietude, the Mrs. Van Rensselaer Adams, who is called the "legal guardian" of the veteran artist Ralph A. Blakelock, and after the last weekly issue of the AMERICAN ART NEWS had gone to press on May 23 last, communicated with the District Attorney Swann to the effect that at least three paintings wrongly attributed to Blakelock had been offered for sale in this city. Mr. Swann then summoned the artist from the sanitarium in Riverdale, where he has been living since his release from the Middletown State Asylum some two years ago, and the aged painter appeared at his office on May 28 and having been shown five canvases, purporting to have been painted by him, declared that all save one, owned by Mr. Charles A. Schieren, were spurious. One canvas, entitled "Mysterious Moonlight," called by Mrs. Adams a composite work, had been sent by a Chicago dealer to N. Y. for an opinion as to its authenticity, and this, through information given by Mrs. Adams, was seized by Mr. John T. Dooling, assistant to the District Attorney, in an express company's office.

Mrs. Adams later said to a N. Y. American reporter:

"I am hopeful that the investigation now under way by the District Attorney will finally bring to justice the clique, who have been trading on Blakelock's name and who I think were responsible for keeping him in the asylum for so many years. There are about 100 genuine Blakelocks of real value. A number of his earlier and smaller studies do not rank very high. I think there are fully 1,000 spurious Blakelocks on the market. They are particularly plentiful on the Pacific Coast. They are particularly plentiful on the Pacific Coast."

"In every investigation, which we have so far instituted to secure for the aged artist what rightfully belongs to him, we have always come to the same five persons. Three of these, one a woman, are in Brooklyn and two others in Chicago. In both places it appears that the spurious pictures are being turned out in factory style."

"Very few of the spurious paintings have been seen or sold here," said Mr. Dooling. "Most of them have been sold in the West. My best information is to the effect that most of the imitation Blakelocks were made by a Western syndicate, which appears to have had

a branch office in Chicago, and another in some Oklahoma town. I shall forward what evidence I have relating to this to the prosecuting attorney of Cook County, Ill., and to the State's Attorney of Oklahoma."

Harry A. Watrous, corresponding secretary of the National Academy, told District Attorney Swann that more than 30 spurious Blakelocks, including one from the Corcoran Gallery in Washington, had been sent to him for authentication.

As soon as Mr. Dooling became convinced that many bogus Blakelocks had recently been sold he inaugurated a John Doe investigation by the Grand Jury to run down those responsible.

The names of H. M. Kitchell, an artist of Lynbrook, L. I., and John W. Young, a well known Chicago art dealer, having been mentioned in the case, Mrs. Adams, accompanied by a detective, visited the studio of Mr. Kitchell at Lynbrook.

Mr. Young is a dealer of reputation and it hardly seems credible that he should have disposed of pictures by Kitchell or other artists as Blakelocks. He was most interested when here two years ago at the time of the artist's release from the asylum, and, finding the artist's wife and daughter without funds, took them, at his own expense, to Chicago and cared for them there for some time. He also took the paintings of Miss Blakelock for sale and disposed of several for her, without commission. The organization at that time by Mr. Young in Chicago of an exhibition of Blakelocks, the proceeds of which he turned over to the fund for the artist's relief, and which included many fine examples, is said not to have pleased Mrs. Adams who was receiving much press notice and notoriety and from whom came stories of "hands of assassins hired by dealers to make way with her or the artist," etc. These stories became so frequent and more and more sensational, that the ART NEWS, Mr. W. H. Downes in the Boston Transcript and other journals and writers, protested against the further exploitation of the aged artist. Then the stories stopped. Now it would seem that the art world is in for another Blakelock campaign.

H. M. Kitchell, whose studio at Lynbrook, L. I., was recently visited by Mrs. Adams and a detective and who was served on leaving by Mrs. Adams with a subpoena to appear before the District Attorney for examination, says that Mrs. Adams when she entered the studio pointed out a picture on the walls and said "That's a supposed Blakelock, isn't it?" to which Kitchell replied that it was a lithograph facsimile of a Julian Rix, and that others of the same kind could be bought for about \$1 at any drug store.

Mr. Kitchell, who is a well known artist and has always enjoyed a good reputation, while he paints in something of the style of Blakelock and is a colorist, has a technique of his own, easily understood by anyone with any knowledge of painting, and quite understandable. He was a fellow worker with Blakelock in the early eighties, or some 35 years ago, in E. C. Meekers' Art Novert Shop in Newark, N. J. He painted at that time birds and flowers, and Blakelock, with four other artists, landscapes, and says that Blakelock sometimes produced two dozen small canvases a day, for which he received from \$5 to \$7 a day. Although it has been claimed that Blakelock painted only some 100 canvases of good quality, Mr. Kitchell says that Col. Rohn owned, at one time, some 40 small to large characteristic pictures by him, and that Charles Snow, the restorer, had over 100 excellent examples. Mr. Kitchell donated one of his pictures to the exhibition at Young's Galleries in Chicago for the Blakelock Fund, which brought \$305. It would not appear that there is any reason or motive for a successful painter and a man of good repute, such as Mr. Kitchell has been and is, to purposely imitate the work of another artist.

He could not, however, prevent unscrupulous dealers or others signing Blakelock's name to his work, if this has been done, any more than Bruce Crane, who often paints in the style and the same subjects as J. Francis Murphy, or Harry Watrous, who showed at the last Spring Academy, a moonlight picture with something of the coloring and sentiment of Blakelock, could prevent their signatures to such canvases being erased and Murphy's or Blakelock's names respectively being substituted. Such well known painters as Emil Carlsen, Gardner Symons, William Ritschel and others of equal standing have reported to the ART NEWS the finding of canvases painted by other hands but bearing their signatures, on sale in Phila. and elsewhere only of late, and every dealer in or collector of American and foreign pictures knows how frequently they are shown or offered pictures attributed to leading painters, often most clever imitations, and generally signed, in the manner of the painter to whom they are attributed.

The copying or making of a picture from an illustration in a well known authoritative work on some prominent artist, of the same dimensions, and the claiming of authenticity for it on account of the book illustration is also frequently successfully done.

LONDON LETTER

London, June 1, 1918.

The "International's" summer exhibition is on at the Grosvenor Gallery. This, though hardly deserving on this occasion its cosmopolitan title, is a good, vital show, an excellent proportion of the exhibits challenging criticism on one count or another. William Orpen, absent this year from the walls of the Royal Academy, sends two clever portraits, and that of Miss Mona Dunn especially successful in its masterly treatment of light and its effect upon the hair and flesh tones of the sitter. John S. Sargent, another absentee from Burlington House, sends a portrait of Viscountess Acheson, an able piece of characterization, but perhaps the most decorative thing in portraiture in the first room is Sir John Lavery's "Hazel in Rose and Gold." Charming as is the face, the artist is perfectly frank in his insistence on the interest to him of the rich and glowing materials in which the lady is clothed, an interest which is paramount over that of her individuality. Year by year this fashionable painter becomes more and more dexterous in his treatment of stuffs and the blending of tones, but there is little gain of depth in other directions. Work of considerable originality is contributed by the Belgian artist, Leon de Smet, who handles his paint with great surety of touch and knows how to produce a certain intensity of emotion by means of well-contrived color schemes. Alvaro Guevara sends some entertaining sketches of music hall artists in which the attempt to catch the movement and rhythm of the performers has, however, been only partially successful.

The Luxury Tax

Conjectures are many and various as to the manner in which the tax on the sale of art works is likely to affect the dealers, and especially discussed is the question as to whether or not this tax will be levied on a work passing from the hands of one dealer to another. It is of course common for many such changes of ownership to take place before the work finally reaches the private buyer, but should the tax be imposed beforehand on each "deal" it might well reach a prohibitive price in a short space of time. Again, what will be done in this respect in the case of a private owner who accepts a good offer for one of his "objets d'art"? Will he be expected to hand over 16% to the Government? And, again, in those cases in which an exchange of works is made between two firms without any actual cash transaction—will the Government step in here? I hear that there is every reason to believe that more than one firm is likely in the near future to close its official doors and, shutting up shop with shop sign and shop window, to retire into private life and "carry on" as private individuals. It will be interesting to observe whether any legislation will be introduced to frustrate these intentions!

Murray Marks Dead

The death in late May of Murray Marks, removed a Bond St. dealer who in his time in various ways greatly influenced the art market. He was a partner of Messrs. Durlacher and one of the original importers on a large scale of blue and white Oriental porcelains. It was from him that Whistler and Rossetti bought their finest pieces, and it was to his strenuous advocacy of the merits of this ware that the vogue for it reached its subsequent height. Mr. Salting and Mr. Pierpont Morgan were among the famous collectors who placed implicit confidence in his judgment. British museums bear ample testimony to his generosity, for he gave of his best and without stint.

Art Greets Art

A telegram expressing appreciation of England's heroism "in this trying hour for art and civilization" has been received from the National Academy of Design in N. Y.

by the Royal Academy, whose president and council have replied in terms eulogistic of America's participation in the common cause. It is a healthy sign when art and politics feel themselves in close co-operation, and gives hopeful augury for future achievement.

A notable church cup belonging to Westbury was sold at Christie's recently for 920 gns. Its date was 1585 and its weight 25 ounces. The shape was that of an acorn and it bore an inscription with the names of the donors. Another noteworthy price paid at Christie's was that of 600 gns. for a Ralph Wood jug in the form of Maria Gunn, sealed and holding a bottle. This became the property of Mr. Andrade.

Walter Bayes' picture of the "Underworld" (the platform of a Tube station on the night of a raid) has been purchased for the Imperial War Museum.

The New Academicians

Two additions have been made to the ranks of the Royal Academicians in the persons of Gilbert Scott, the architect, and Philip Connard, the artist, whose portraits and "plein-air" pieces have for some time been objects of particular interest at the exhibitions of the National Portrait Society, the International, and the New English Art Club, and who also enjoys the distinction of being the author of works acquired by the Luxembourg and Tate galleries. Gilbert Scott is best known by his ecclesiastical architecture, the Liverpool Cathedral and a number of other churches owing their design to him. He is singularly young for the distinction of election to associateship, having only attained the age of 37.

Tate Gallery's New Picture

Purchase has been made, under the terms of the Chantry Bequest, of Anning Bell's "Mary in the House of Elizabeth," from this year's Royal Academy. The picture, which is exceedingly decorative in the clear and rather chilly tones beloved by this artist, gives a fine sense of peace and of dignity, and possesses an emotional appeal well in keeping with its subject.

Dr. Williamson's "Ozias Humphrey"

Dr. Williamson's book on Ozias Humphrey, the artist, whose name, forgotten by many, was recalled in the case of the so-called Romney not long ago, has just been published, in spite of the manifold difficulties which lie just now in the path of the publication of books upon art topics. But the advertisement given it by the lawsuit provided the necessary impetus, and the volume has been saved from the fate of having to lie "perdu" until the end of the war, as might otherwise have happened. It is chiefly interesting for the light which it throws incidentally on other painters of the day—men who possessed greater talent than Humphrey himself, although perhaps not his gift of dogged perseverance. The book is beautifully printed, but it is doubtful whether the somewhat mediocre talent of Humphrey is deserving of so detailed a chronicle.

Rothenstein's War Pictures

It is of the greatest interest to view from time to time the exhibitions held in town of work executed by the various artists at the front. Just now it is William Rothenstein who is exhibiting and showing how scenes of war appear to one of his own particular temperament. While others have been content to limit themselves more or less to the merely horrible and gruesome, and others still to the mechanical as opposed to the human side of warfare, Rothenstein has in his characteristic way set himself to depict what there is of beauty in the ruin and chaos which he has found around him. He has put into the scenes of desolation which he has depicted something more than the actual ruins of things that used to be.

L. G.-S.

WASHINGTON

At the Arts Club an interesting and varied collection of sculpture by American sculptors has been on view in the club garden as well as in the exhibition rooms. H. K. Bush-Brown, president of the club, is represented by a bust of Viscount Bryce and by the little statuette of the "White Woman of Iroquois." George Julian Zolnay, vice-president of the club, shows "Mermaid," a beautiful composition and several busts of musicians. Miss Clara Hill shows a group of portrait medallions, Edward W. Deming "Toiler of the Plains" and Edward Berge of Baltimore, who makes quite a specialty of fountains.

There are a number of recent acquisitions to the Corcoran Gallery's collection, among them two interesting bronzes by A. Phimister Proctor, one the "Indian Warrior," the other "Buffalo and Indian." Mrs. E. C. Messer has presented a portrait of Mr. E. C. Messer by the late Benoni Irwin. This portrait was much exhibited in this country during the painter's lifetime and shows the author at his best. Two virile portraits by Anders Zorn, one of the late Mark Hanna and one of Ambassador Bryce, are also among the accessions.

A special exhibition of paintings and sculptures by "Artists of Baltimore," is on in the Corcoran Gallery to Sept. 1. There has been no exhibition of American paintings held here this season that gives more the feeling of new sources of inspiration as there are no commonplace canvases. Since 1914 a number of the best young local painters who had settled in Paris and elsewhere in Europe, have now made Baltimore their home with the result that artistically it is no longer provincial.

Conspicuous among these newcomers are three young men whose work has been noticed in leading exhibitions, namely, G. B. Coal, who is represented by "Light on Forms in Three Planes," and "Old Rue Vallette, Paris," beautiful in feeling and color. E. H. Haupt knows how to use greens and in his "Park" shows rare qualities of green as well as in a group of figures (indoors) likewise in greens. The third painter is A. G. Mackall, whose large "Figure Group" occupies the place of honor in the exhibition. Chas. Walther sends three strong modern landscapes which show his admiration for Cézanne. Everett Bryant and his wife, Maude Bryant, have some of their charming flower arrangements.

Among others exhibiting are Alice Worthington Ball, at her best. Miss Ball has struck a much more modern note especially in her "Peg at Eighteen," and also in "House with Tall Trees." Miss Whitehurst and Marie de Ford Keller show good portraits. There are interesting works in sculpture which will be mentioned in next issue.

C. C. C.

NEW ROCHELLE

The Art Section of the Woman's Club has arranged a free summer exhibition of paintings and sculptures for soldiers and sailors and the general public in the Payson School, which is to continue until Sept. 1 next.

Posters by Fred Dana Marsh, E. Coles Phillips, Armand Both, Remington Schuyler and others are shown and many N. Y. artists are represented, among them E. Dufner, G. Symonds, A. B. Davies, L. Dabo, C. P. Ryder, Jane Peterson, Lydia F. Emmet, Haley Lever, C. P. Gruppe, W. H. Low, E. Lawson, N. MacGilvary, R. Vonnoh, W. J. Whittemore, Theresa F. Bernstein, Hilda Belcher, W. T. Smedley, Alta W. Salisbury, Felicia W. Howell, Alice Judson, Jeannie Mottet, Rhoda H. Nichols, Edith Penman and L. W. Hitchcock. There are miniatures by Mabel Welsh, May Fairchild and Martha Baxter and some sculptures by Bessie P. Vonnoh, and also examples of Wm. M. Chase and John La Farge.

PARIS LETTER

Paris, June 1, 1918

The recent sale of the works of Degas was the greatest of its kind ever held. Only a man of Degas' peculiar character would have retained in his studio until his death so redundant a collection of his own works, after their market value had risen already to so tempting heights. His disdain of mercenary reward was notorious. He must have resisted much entreaty on the part of admirers, and even of friends, with bulging purses. The sum total of the proceeds of the three sessions of the sale speaks sufficiently of its commercial aspect—\$1,110,000 in prices accepted, which, with the fees and taxes, is swollen in round numbers to about \$1,300,000. And this is Paris in the last half of the fourth year of the greatest war the world has ever known!

The question of which phase of the art of Degas will be most regarded in the future is inevitably presented for discussion. The State in its purchases confined itself almost wholly to his early period. It paid nominally \$80,000 for the "Portrait d'une Famille," which many critics declare to be his greatest picture, but of this sum, \$20,000 was remitted in advance by one of the heirs, out of his share of the fortune left by the painter. This picture is destined for the Louvre. It is the least like his general style of all that he did. Its merit is undeniable, but it lacks grace and charm, and the intuitive artistic expression which was more than all else distinctive of his talent. The Luxembourg will possess the really beautiful and moving "Malheurs de la Ville d'Orléans," which deserves to rank with the best works of similar character executed by the Renaissance masters; the "Sémiramis Construisant une Ville," which is stiff and student-like in composition, and a number of drawings.

Paris art dealers noted for their acumen were the most eager buyers. Mr. Jacques Seligmann easily led in the acquisition of some of the most desirable pictures, securing notably "Mademoiselle Fiocre dans le Ballet de La Source," at \$16,400, and the "Portrait d'une Jeune Femme en Robe Blanche," at \$13,400. M. Trotti bought the "Quatre Danseuses," for \$26,900, and Mr. Bernheim the portrait of Manet for \$8,200 (which, by the way, was appraised by the "experts" at \$2,000). Another picture brought approximately \$24,000, but the name of the purchaser has not been given. It would be interesting to analyze this marvelous collection, in connection with the prices it has commanded; but that would require by far too much space. Other contents of the Degas studio are yet to be sold, but at what time has not been announced.

Harry Lachman has returned from a brief sojourn in the country around Saumur, and as usual has brought back with him an astonishing number of new landscapes, all of them interesting in a remarkable degree. He is giving virtually all his time at present to photographic work for the Red Cross.

Mr. Seligmann's Generosity

The Château de Madrid, in the Bois de Boulogne, for many years one of the best and finest restaurants and summer resorts of Paris, has, through the generosity of M. Jacques Seligmann of Paris and N. Y., and at the suggestion of Mr. George Kessler, president of the British-French-Belgian Permanent Blind Relief War Fund, been placed at the service of the blinded soldiers of the Allied forces. The \$15,000 a year rent which M. Seligmann guarantees will entitle the fund to the use of the whole house, with its 100 rooms and the extensive gardens surrounding it, the whole domain forming one of the most beautiful spots in the Bois. The place has been rented for three years, and will be opened almost immediately. M. Seligmann made it a condition that the blinded American soldiers should also be cared for at the Château, and this has been acceded to.

B. D.

Old Masters and Objets d'Art

AMERICAN COLLECTORS AND DIRECTORS OF PUBLIC MUSEUMS who are entertaining the purchase of famous pictures and family heirlooms which do not come into the open market can best attain their object by communicating with Mr. Arthur Ruck, who has received instructions from certain well-known English Collectors and representatives of old and titled families to realize upon their works of art by Private Treaty.

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While Mr. Seymour J. Thurber has severed his connections with this house, the corporation will continue its business as usual at the same location, 75 East Washington St., Chicago, under the direction of Robert H. Doran and Harry L. Engle. These gentlemen are both well known to the art world through long association with the late W. Scott Thurber and the Thurber Galleries.

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Arsdale Studios, 110 Columbia Heights, Brooklyn, N. Y.—Paintings and other works by a number of independent artists.

Arlington Art Galleries, 274 Madison Ave.—Selected American paintings.

Art Alliance of America, 10 E. 47 St.—War Saving Stamps, Nat'l Schools' Poster Competition, to June 19.

Art Salon, Hotel Majestic, W. 72 St.—Under the direction of Fred Hovey Allen.

Babcock Gallery, 19 E. 49 St.—Annual summer exhibition by American artists.

George Gray Barnard Cloisters, 454 Fort Washington Ave.—Open daily 10 to 5, except Mondays. Admission fee \$1; Sat. and Sun., 50 cents; for the benefit of the widows and orphans of French sculptors.

Bonaventure Galleries, 501 Fifth Ave.—Color drawings of Horace Walpole Estate at Twickenham, near London, by Paul Sandby. French War Medals.

The Bronx Exposition, E. 177 St., West Farms—Arts, sciences and industries. Postponed to open June 29-Nov. 1.

Brooklyn Museum, Eastern Parkway, Brooklyn—An official exhibition of lithographs, under the auspices of the British Government, reflecting Britain's efforts and ideals in the great war. By Frank Brangwyn, Muirhead Bone, Edmund Dulac, etc., to July 4.

Daniel Gallery, 2 W. 47 St.—Watercolors by modern artists.

Demotte, 8 E. 57 St.—Gothic art, sculptures, tapestries, furniture, statuary, paintings and rare fabrics.

Durand-Ruel Galleries, 12 E. 57 St.—Modern French paintings.

Ehrich Print Gallery, 707 Fifth Ave.—Color Wood Block Prints by American Artists, to June 22.

Ferargil Galleries, 24 E. 49 St.—American artists.

Folsom Galleries, 560 Fifth Ave. (Dreier Bldg.)—American paintings.

The Grolier Club, 47 E. 60 St.—The Daniel B. Fearing collection of angling book-plates, with selected examples of water-craft "Fish-Armorial," and caning or punning bookplates.

The Little Gallery, 4 E. 48 St.—Hand-wrought silver, lustre ware and Tenafly weavings.

Macbeth Gallery, 450 Fifth Ave.—Paintings by American artists.

Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Fridays, 5c., free other days. The Morgan gifts, newly installed in the Pierpont Morgan wing. V century to the XVIII century.

Montross Gallery, 550 Fifth Ave.—Pictures by American Artists. To continue indefinitely.

New York Historical Society, 170 Central Park W., near 77 St.—American caricatures, June and July.

New York Public Library—Print Gallery (Room 321) 170 etchings by Rembrandt, lent by Mr. J. Pierpont Morgan, Making of a Lithograph. Stuart Gallery, including two impressions of a wood-cut engraving by Hugh M. Eaton in contrasting color schemes and the Eaton cuts are an evolution of the old chalk process. Recent accessions to Print collection.

Rand School, People's House, 7 East 15 St.—Donated paintings by American Artists and carbon photographs of classic paintings by Old Masters. Permanent exhibition.

Henry Schultheis, 142 Fulton St.—American paintings by Chase, Murphy, Wyant and others.

Whitney Studio Club, 147 W. 4 St.—Members' productions.

ART AND LITERARY AUCTION SALE CALENDAR

Boston—C. F. Libbie & Co.—Library of the late Henry M. Clemence of Worcester, Mass., June 19 and 20 morning and afternoon. Library of the late Louis Prang of Boston, June 28, morning and aft.

CATALOGS OF LONDON SALES

The catalog of the seventh portion of the Huth Collection, to be sold by auction by Sotheby, Wilkinson & Hodge, July 1, 2, 3, 4, 5, 8 and 9, has reached the offices of the AMERICAN ART NEWS, where it can be seen by anyone interested in the dispersal of this famous library. Other catalogs of interest have also been received and may be consulted at any time.

Messrs. Vitall Benguiat and Eugene Glaenger have sailed for Paris.

Messrs. Roland Knoedler, F. Kleinberger and E. Sperling and families will spend the summer at the Va. Hot Springs.

ART AND BOOK SALES**The Red Cross Art Sale**

Owing to the length of time necessary for the 31 New York City teams and several commercial divisions, which did so much to make the recent Red Cross drive returns from the Metropolitan district so gratifyingly large, to report through their individual chairmen at the subscription dinner in the Waldorf-Astoria ballroom, held on the evening of the final day of the drive, May 27 last, it was not possible to hold the auction sale of the art works donated by leading New York dealers, artists and collectors to be then sold for the benefit of the Red Cross. The evening was excessively warm and the large audience grew weary long before the close of the teams' reports at nearly midnight. An auction sale at that hour, under the conditions, was therefore out of the question.

But the sale was not abandoned, only postponed, and at a meeting of the generous donors to the planned sale, at which were present also Mr. James Breed, chairman of the Red Cross Committee for New York, Mr. Cochran, vice-president of the Bankers Trust Co., and Mrs. Arthur S. Burden, held at the office of Mr. Michael Friedsam, chairman of the art committee, June 6 last, it was decided to hold the works donated as a nucleus for a large and notable art auction next autumn—on the same lines as the recent remarkably successful Red Cross art sales at Christie's, London, where approximately \$1,500,000 was obtained and to which the most eminent of English collectors and dealers contributed works of superior quality.

The sentiment of the meeting was that such a sale, if properly organized and managed, would add materially to the Red Cross Fund and a Committee of organization was chosen, composed of Messrs. Michael Friedsam, Michael Dreicer, Carl Henschel, of Knoedler & Co., F. Kleinberger, of the Kleinberger Galleries, and Henry Reinhardt, of Henry Reinhardt & Sons, with power to add to its numbers. Mr. Guglielmetti stated that Prof. Volpi, who was to sail for Italy this week, as also himself, who would follow soon, would interest Italian dealers and collectors in the sale and secure valuable objects for it as Italy appreciates so highly the work the American Red Cross has performed and is doing in that country. Mr. Guglielmetti's appreciative and patriotic remarks were loudly applauded.

Those at the meeting were, in addition to Messrs. Friedsam, Cochran and Breed and Mrs. Burden, Messrs. Francois Kleinberger, Edward Sperling, Carl Henschel, Emile Rey, D. G. Kelekian, Walter Ehrich, Michael Dreicer, Michael Nathan, Henry Reinhardt, J. Kouchakji, Elia Volpi and C. Guglielmetti, and Harrington Mann and Louis Marx, the artists, and James B. Townsend.

Art Sale for War Blind Fund

The first session of a sale of paintings and art objects donated by well known artists and a few collectors for the benefit of the American-British-French-Belgian permanent blind relief war fund took place on the evening of June 5 at the Anderson Galleries, where the works had been on exhibition for three weeks, and yielded a total of \$26,242.50.

Ridgway Knight's painting, "After the Battle of the Marne," on exhibition in the current Paris Salon, purchased from the Salon by Mr. William Nelson Cromwell of N. Y. and presented to the Blind Relief War Fund, was sold from a reproduction thrown upon a screen and brought \$25,100 again from Mr. Cromwell, the donor, through his N. Y. representative. "Chateau Mondement," by Aston Knight, was sold to E. B. McLean for \$200, the second highest figure. Gov. Whitman was present and made a brief appeal to all to aid the blind soldiers.

Prices ruled low for the other works offered, and some of the canvases were

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withdrawn on account of upset figures placed upon them.

The second session, June 6, yielded a total of \$1,111. "Approaching Storm," by George Inness, Jr., was sold for \$500 to Robert Goodwin. Preceding the sale about 200 pictures and art objects were sold privately for a total of \$10,000, making an average of about \$50 each.

The largest individual purchaser was Mr. A. M. Tod of Kalamazoo, Mich., who paid \$1,050 for a group of pictures. "Abandoned Farm," by Ernest Lawson, was sold to Mrs. S. C. Millet for \$350, and Mr. A. M. Tod paid \$350 for "Retrieving," by Edward H. Potthast. William J. Glackens' "Sketch of a Girl in Blue" brought \$125.

H. R. Lawrence Library Sale

(Concluded from issue of May 25)

The fifth and concluding session of the sale of the H. R. Lawrence library took place May 24, in the Anderson Galleries, when a total of \$778.85 was yielded, making for the five sessions a grand total of \$6,023.15.

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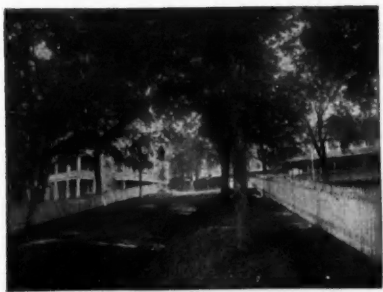
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ART AND BOOK SALES

(Continued from Page 6)

Grant B. Schley Sale

(Concluded from issue of May 25)

French and English furniture, tapestry portiers and furnishings from the Grant B. Schley, A. D. Oppenheim, Gilbert M. Plympton and James J. Brady estates were dispersed, May 24, at the fifth session, at the American Art Galleries, for a total of \$20,312.50. No. 1038, a Persian silk rug, field with a white ground, and with scrollings and interlacings, brought \$1,350, the top price of the sale, from J. B. Donchian.

The sixth and final session, May 25, brought a total of \$7,806.50, making for the six sessions a grand total of \$46,836.

W. M. Cooper Library Sale

First editions of books from the library formed by the late W. M. Cooper, of Brooklyn, N. Y., and volumes from another collection were dispersed June 3 at the Anderson Galleries for a total of \$16,882.50. The feature of the sale was Horne's "Life of Napoleon," extended to five volumes by the insertion of about 1,200 autographs; caricatures in color, mezzotints and colored engravings, which was purchased by George D. Smith for \$1,550, the top price of the sale.

McK. Loeser Library Sale

Rare volumes of English literature and books on the fine arts library, formed by the late Col. C. McK. Loeser, of N. Y., were dispersed May 29 at a two-session sale conducted by Messrs. Scott & O'Shaughnessy, at 116 Nassau St., for a total of \$2,000 for more than 700 items offered. No. 379, "Vanity Fair, a Novel Without a Hero," by William M. Thackeray (London, 1848), a first edition and from the library of Charles Dickens, with his engraved bookplate, brought \$140, the top price of the sale, from George D. Smith.

Book and Autograph Sale

A collection of books and autographs was sold at the Walpole Galleries, on May 31, for a total for the two sessions of \$1,700. An autograph MS. by John Philip Kemble of his dramatic library brought \$150, top price of the sale, from George D. Smith, and an unpublished drawing of Abraham Lincoln, by Capt. Ralph Chandler, went to an unnamed buyer for \$65.

Poynter Drawings Sale at Sotheby's

The sale in early May of Sir Edward Poynter's collection of drawings by old masters had a great success at Sotheby's, and the various items were keenly contested by the bidders. Among the most interesting were the Dürer study for a figure of Apollo, which went to Messrs. Colnaghi for £1,580; the study for a draped figure by Bartolomeo Montagna, bought by Messrs. Agnew for £960, and a Dürer drawing of St. Catherine, acquired by Messrs. Daniel for £1,100. The Apollo study bought by Messrs. Colnaghi is similar to the one in the British Museum.

Sale of Byron and Swinburne MSS.

Sotheby's announce an interesting sale for the early part of June, when a number of MSS. from the hand of Byron and of Swinburne will be dispersed. The Swinburne MSS. were formerly in the possession of his friend, the late Watts-Dunton, and include a number of interesting portions of his books and essays, as well as of proofsheets. The Byron MSS. come from the collection of Sir Herbert Chermiside, and are largely composed of work done while the poet was at Newstead Abbey.

MR. DREICER'S DINNER

Mr. Michael Dreicer gave a handsomely appointed dinner of some 30 covers in the Japanese room at the Ritz-Carlton on Tuesday evening last, to the donors of art works to the planned Red Cross art sale which was to have been held at the conclusion of the recent Red Cross Drive at the Waldorf but was postponed, the works to form the nucleus of a larger sale for the same object in the autumn, and a few personal friends.

After the dinner Mr. Dreicer in a few well expressed and feeling words thanking his guests for their patriotic co-operation, called upon Mr. John Getz, only just returned from an art mission to France, who gave an interesting and moving account of his experiences, the perils of his voyage to and fro and of present conditions in France. He was followed by Mr. Michael Friedsam and a representative of the Red Cross and another speaker.

The affair was one of the most enjoyable of its kind imaginable and well supplemented Mr. Francois Kleinberger's also handsome dinner, given to the contributing art dealers at the Waldorf, May 27 last. The two dinners were the first in New York to bring together in gratifying social intercourse, most of the representative and leading art dealers of the city.

OBITUARY

David Maitland Armstrong

David Maitland Armstrong, artist, designer of stained glass windows, and lawyer, died May 27 last after a brief illness at his N. Y. home in his 83rd year. With his daughter, Miss Helen Maitland Armstrong, Mr. Armstrong designed the memorial windows in many churches and buildings, among them in Ascension, St. Michael's, Holy Trinity and Holy Communion churches in this city.

He was born at Newburgh, N. Y., and was graduated from Trinity College, Conn., in 1858, was admitted to the bar, and studied art in Paris for several years. Returning to N. Y., he practiced law until 1869, and then served until 1872 as Consul General at Rome. Upon his return to America he took up the designing of windows. He was director of the American art department at the Paris Exposition in 1878, and received the Legion of Honor. He was an associate of the Academy, a member of the Architectural League and of the Alpha Delta Phi and the Century Club.

Francis H. Herbert

Francis H. Herbert, aged 54, a Columbus, Ohio, artist, died at his Columbus home last month. He was born at Richmondale, Ohio, in 1864, and was a portrait painter of considerable note. His portrait of William McKinley was the best known of his works.

James Avon Smith

James Avon Smith, R. C. A., aged 87, a prominent architect of Toronto and one of the founders of the Royal Academy of Arts, died May 16, following a brief illness at his Toronto home. He was born in 1832 in Scotland, but came to Canada when 18 and settled in Toronto, where as an architect he designed old Knox College, the Church of the Redeemer, St. James' Square Presbyterian Church and no less than ninety various churches throughout the Province of Ontario. He was sec'y-treas. of the Royal Canadian Academy for many years. He is survived by a widow and one daughter, Mrs. Herman Simmers of Toronto.

Newton H. Carpenter

Newton H. Carpenter, business manager of the Chicago Art Institute since its founding in 1881, died May 27 last suddenly from heart disease.

Mr. Carpenter had only recently attended the American Museum Association meeting in Springfield, Mass.; the annual meeting of the Museum Directors' Association, and the American Federation of Arts convention at Detroit. He was elected president of the first two organizations and treasurer of the last.

Mr. Carpenter was born in Olmstead Falls, Ohio, May 17, 1853. The widow and a daughter, Mrs. Robert Krug, survive.

Henry D. Babcock

Henry D. Babcock, a well known picture collector, died at his N. Y. residence last week, aged 70. He was born in this city, the son of the late Samuel D. Babcock, a prominent merchant of his day, and was himself prominent in Wall St. for many years. Mr. Babcock was a great lover of modern foreign and American pictures, and owned several superior examples of noted painters. He was a frequent attendant at the larger picture sales and was well known in art circles. The loss of a son in France a short time ago greatly affected him, and probably led to his death. He is survived by a widow, formerly Miss Woodard, a married daughter, Mrs. Winthrop, and two sons.

Casimir C. Griswold

Casimir C. Griswold, artist, died June 7 last in the Pringle Memorial Home in Poughkeepsie, aged 84. He had lived at the Home for the last eleven years, and had painted up to a couple of years ago. In his youth he spent much time in Italy and opened a studio in N. Y. on his return. The National Academy recently passed a resolution congratulating him upon his 50 years of membership in that organization.

WOODSTOCK

The advent of Charles Rosen, as instructor at the Art Students League School of Landscape Painting in succession to John F. Carlson is eagerly looked forward to. The newcomer hails from Pa., is a member of the New Hope colony of artists and one of the most promising modern painters.

Richard Miller has been looking about for a suitable studio, and it is hoped may find one as he would be a powerful addition to the colony.

Mr. and Mrs. John F. Carlson were stricken with typhoid while on a sketching tour at Westkill and are now at the Kingston Hospital.

Birge Harrison, Eugene Speicher and Secretary Boltz of the Art School are among the more prominent painters here and Miss Harasz, the designer, is also installed here for the summer.

There is a brisk demand for studio quarters but a few desirable locations can be had at Mrs. Britton's. G. Frank Muller.

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PA. ACADEMY SCHOOL PRIZES

The board of directors of the Pa. Academy Schools announces the following awards and prizes: The Edmund Stewart sculpture prize to Aurelius Renzetti, the Emma Burnham Stimson sculpture prize to Charles O. Jenny, the William K. Ramborger black and white drawing of a head from life (by a student not under instruction for over two years) to Aulay Tompkins, with honorable mention to Hymen F. Criss, the Henry J. Thouron composition prizes to Roy C. Muse and Paulette von Rockens, the Joseph T. Pearson, Jr., prize to Gertrude S. Schell, the zoological prizes, first to Julian E. Levi, and second to Lily B. Rhodes, and the Charles Toppan prizes to, first of \$300 to Roy C. Muse, and second of \$200 to Clarence R. Johnson, with honorable mentions to Charles Hargens and Joseph Capolino.

Traveling Scholarship Awards

The Cresson Traveling Scholarships are awarded as follows: In painting to Frank Cohen, Elizabeth F. Coyne, Elizabeth Dergum, Margaret Kennedy, Isadore Levy and Esther W. Whiteside; in sculpture to Aurelius Renzetti and Raphael Sabatini, and in illustration to Margaret N. Browne, Norman P. Laudenslager and Margaret Marshall.

Four students who have each previously received a Cresson scholarship in the painting class are awarded a second Cresson scholarship, in consideration of their progress, namely, Roy C. Muse, Josephine C. Page, Franklin Watkins and Katharine D. Fagon. The following for general excellence of work are given free tuition for 1918-19, with privilege of again competing for a Cresson scholarship in May next: Marguerite Hubbard, Kathryn L. Luke, Grace Paterson and Eleanor Tinsley. Charles O. Jenny, a sculpture student, is awarded a second Cresson scholarship as is also Joseph Capolino in the illustration class.

War Affects Scholarship Students

All students who have heretofore received one Cresson scholarship and who, by reason of the war, have been unable to enjoy the same, are given scholarships in the academy, carrying free tuition for the season of 1918-19, with the privilege of competing again next May for a second scholarship.

The Cresson Traveling Scholarship awards have been made this year, although the war will prevent the students from going abroad at the present time. The awards will carry free tuition in the academy schools for next season, but as the trip must be deferred until the future, the students receiving the above awards will not be required to return to school for future study after they have gone abroad.

Students accepting the awards now made for the first time will be required to return to school, and continue therein for the coming season of 1918-19, unless they are in the service of the Government, but the work done during that season will place them in competition for the second Cresson Traveling Scholarships. Any student receiving a second award will be entitled a second time to free tuition for the succeeding year, but will not be required to return to the schools thereafter.

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